Art in the Ancient World: Materials For Teachers

An Honors Thesis (HONRS 499)

by

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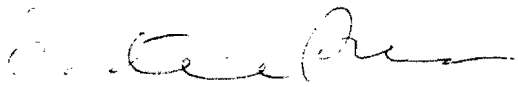

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Abstract

According to area teachers, one of the main reasons they do not frequently bring classes on fieldtrips to the Ball State Art Museum is because of the difficulty in aligning the museum's collection with the requirements of state-mandated curriculum. Most teachers do not have either the training or the time to teach state curriculum using objects of art. The purpose of this teacher resource packet is to provide teachers with that connection. It examines various museum objects and their relation to various Indiana academic standards. The scope of this packet is, as the title suggests, objects found in the Ball State Art Museum's ancient art collection, and it focuses primarily upon linking these objects with sixth and seventh grade academic standards in social studies. This packet follows in a tradition of such teacher resources at the Ball State Art Museum, where teacher packets currently exist for American, Native American and African American art found in the museum. All of the museum's teacher resources are available online at http://www.bsu.edu/artumseum, under the subheading "Education." In the future, after ongoing website revisions, this packet will also be available on the museum's website.

Acknowledgements

- I want to thank Nancy Huth for being my advisor for nearly a year on this project. Over a year and a half ago I came to her with a very vague idea of working with the museum, and she has helped me turn idea that into this present creation. She has also transformed my writing from purely academic to something that the public might actually enjoy reading!

- Also, I want to thank Dr. Chris Shea for agreeing, at short notice, to be my faculty advisor. She made certain that the facts presented in this packet were, in fact, accurate. Her flexibility and professional knowledge impressed me and proved of great value.

- Within the museum staff, I would also like to thank Nicole Cardassilaris, Preparator and Exhibition Designer, for her aid in all manner of technicalities regarding the collection.

- Last, but certainly not least, I want to thank Dr. Eli Nathans, formerly of Ball State and currently of Western Ontario University, for introducing me to Nancy and inspiring me to seek out this opportunity.

Art in the Ancient World

How to use this packet

This electronic resource is intended for use by Indiana educators as an outside of class curriculum supplement. This resource contains descriptions of museum objects, with relevant historical information keyed to the Indiana Academic Standards for 6th and 7th grade. This information, subtitled "Art in History" throughout the resource, should facilitate local teachers in taking advantage of the museum's collection for use in educating area youth.

For example: The museum possesses a Greek Funerary Hydria (a large earthenware jug). In this resource, under the specific entry of "hydria," there is a brief description of it, details regarding Athenian styles of art (**Indiana academic standard 6.1.1**) and an informative paragraph entitled "Art in Context," which deals with the role of art, such as the hydria, in history (**Indiana academic standard 6.5.7**).

Each object entry within this resource contains specific information regarding to which academic standard the object pertains, as well as an image of the object. The packet can be used either entirely electronically, or can be downloaded and printed.

The resource is divided into two segments: a 7th grade resource (dealing with Mesopotamian and Egyptian objects) and a 6th grade resource (dealing with Greek and Roman objects). These two segments are subdivided according to which academic standards they discuss. Many of the objects are pertinent to more than one academic standard, and so those are listed under every academic standard for which they contain information. In total, there are nineteen entries in the entire resource of museum objects, split nearly evenly between 6th and 7th grade.

Thematic breakdown of objects:

7th Grade Resources:

Mesopotamian

7.1.1 (Rise of civilization in Mesopotamia)

- Cuneiform Tablet & Babylonian Cylinder Seal (1999.016.14 & 1995.035.381)

Egyptian

7.1.1 (Rise of civilization in Nile Valley)

- Ushabti Figures (1999.016.03)
- Model of a Boat (1981.035)

7.1.2 (Egyptian cultural achievements: art, government, religion, concept of theocracy)

- Osiris (000.654)
- Egyptian Sacred Eye Amulet (1955.009.2)
- Isis Nursing Baby Horus (1956.001.1)
- Scarab (1965.002.7)
- Model of a Boat (1981.035)

7.3.1 (Earth & sun's influence on North Africa's climate over time)

- Ushabti Figures (1999.016.03)

7.3.14 (Climate's influence on history)

- Ushabti Figures (1999.016.03)
- Scarab (1965.002.7)

7.5.2 (Social stratification)

- Egyptian Sacred Eye Amulet (1955.009.2)

6th Grade Resources:

Greek

6.1.1 (Athenian achievements: art)

- Red-figure Skyphos (1959.001)
- Funerary Hydria (1995.015)
- Column Krater (1997.002.2)

6.5.3 (Cultural changes through diffusion)

- Column Krater (1997.002.2)

6.5.7 (Spread of art ideas across space, time and cultures)

- Red-figure Skyphos (1959.001)
- Funerary Hydria (1995.015)
- Column Krater (1997.002.2)

Roman

6.1.2 (Roman achievements: art and development of Rome through conquest)

- Prismatic Jug (1995.035.204)

- Askos (1997.002.1)
- Female Figure & Head of a Woman (1991.068.201 & 1937.501.01)
- Mosaic of Tigress with Cub & Ibis (1991.068.241)
- Cinerary Urn with Lid & Etruscan Cinerary Urn (1995.035.250a-b & 000.267)

6.1.5 (Examples of the spread of Christianity)

- Sarcophagus Fragment (1997.002.03)
- Mosaic of Tigress with Cub & Ibis (1991.068.241)

6.5.3 (Cultural changes through diffusion)

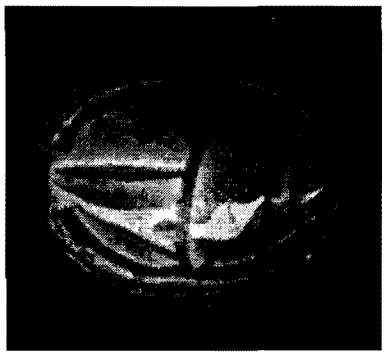
- Sarcophagus Fragment (1997.002.03)
- Askos (1997.002.1)

6.5.7 (Spread of art ideas across space, time and cultures)

- Sarcophagus Fragment (1997.002.3)
- Cinerary Urn with Lid & Etruscan Cinerary Urn (1995.035.250a-b & 000.267)
- Prismatic Jug (1995.035.204)
- Female Figure & Head of a Woman (1991.068.201 & 1937.501.01)
- Askos (1997.002.1)

Egyptian Religion & Symbolism

Standards: 7.1.2 (Achievements: art/jewelry, religion)
7.3.14 (Example of how natural world influenced beliefs)



Egyptian
Scarab
1070-715 BCE
ceramic, Egyptian paste
height: 9/16 in., width: 7/16 in., depth: 1/4 in.
1965.002.7

WHAT IS IT?

This tiny sculpture represents a scarab beetle. Ancient Egyptians used images of scarab beetles in nearly every type of art. The ancient Egyptians usually depicted scarabs as life-sized, though occasionally they would sculpt larger scarabs, up to about six inches.

Egyptians wore most crafted scarabs on a string as amulets or bracelets. They also carved scarabs on walls or on coffins, used them to decorate jewelry (such as rings), or as **seals**. Not only the living wore crafted scarabs – Egyptians adorned the bodies of their dead with amulets or necklaces featuring scarabs.

Egyptian artists made scarabs out of nearly every available material, including precious metals like gold, semi-precious stones like jade, or simple materials like clay or sandstone. Rich people tended to own more expensively crafted scarab jewelry, while poorer people owned cheaper scarabs. However, Egyptians believed all scarab jewelry served as an effective form of protection.

VOCABULARY

Seal:A carved object of some hard material, used to stamp an impression on a soft material such as melted wax.

ART IN CONTEXT: GODS AND DUNG BEETLES

To Egyptians, scarabs symbolized rebirth and new life, an idea they formed by observing how scarab beetles lay eggs. First, the female beetles roll the tiny eggs, covering them in dirt and excrement and forming a small ball. Beetles often roll the balls for an entire day, with the ball growing equal in size to, or larger than, the beetle itself. Finally, they bury the ball in the sand. Eventually the new scarabs emerge fully-grown from the ground. Scholars say ancient Egyptians did not realize the dung-ball had an egg inside it, so to them, the scarab seemed to create a ball from nothing, plant it below ground, and create new life.

Some modern scholars believe this dung-ball cycle reminded Egyptians of the daily cycle of the sun. The sun appears small in the morning, seems to grow larger in the afternoon, and then sinks below the horizon, just as a scarab beetle begins with a small dung-ball, rolls it around to make it larger, and then buries it beneath the ground.

Scholars claim that the connection between scarabs and the sun led Egyptians to assume that scarabs had the same properties as the sun. Egyptians believed the sun represented the cycle of life, with sunrise as birth and sunset as death, repeated endlessly. They also believed that the sun protected them by providing light and warmth. Egyptians wore scarab jewelry as a symbol of life and form of protection from death.

Pictured: A scarab rolling a dungball
(courtesy of www.kendall-bioresearch.co.uk)

Agriculture and the Afterlife

Standards: 7.1.1 (Rise of civilization in Nile Valley)
7.3.1 (Earth and sun influence on North African climate)
7.3.14 (Climate influence on history)

Egyptian
Figure of Ushabti
664-525 BCE (26th Dynasty)
ceramic, earthenware
height: 7 in., width: 2 in., depth: 1 1/2 in.
1999.016.03

WHAT IS IT?

Ancient Egyptians worked hard their entire lives. Historians have found evidence of Egyptians working on farms from childhood until death. Egyptians worked so long and so hard, they assumed work did not stop when they died. They believed that in the Afterlife a god could tell a dead person to do work, like plant seeds or carry water.

Ancient Egyptians thought of a clever way to avoid work after death, however. When burying relatives, they placed small clay statues called **Ushabti** (you-shawb-tee) in the tombs. Egyptians believed these small statues went with the dead person into the Afterlife and did both the work required by the gods and any work the dead person themselves wanted to have done. They believed more **Ushabti** meant more free time in the Afterlife, and wanted as many of the statues in their grave as possible. King Tut, for example, ordered 366 of them buried with him – one to work each day of the year, plus a foreman to supervise! Egyptians even made **Ushabti** statues with small farm tools in their hands, symbolizing their work in the Afterlife.

ART IN CONTEXT: MIGRATION TO THE NILE

Climatic changes forced the ancient people living in North Africa to seek greener pastures. They had been hunting and farming for many thousands of years throughout the area, but as the region became more hot and dry, wildlife and plants disappeared. Despite the climate changes, however, the nearby Nile River valley remained fertile. This caused people living in North Africa to migrate towards the Nile. Scholars believe the largest, though not the only, migration to the Nile valley occurred between 4500 BCE and 3000 BCE – the same period when pharaohs began establishing a large Egyptian kingdom.

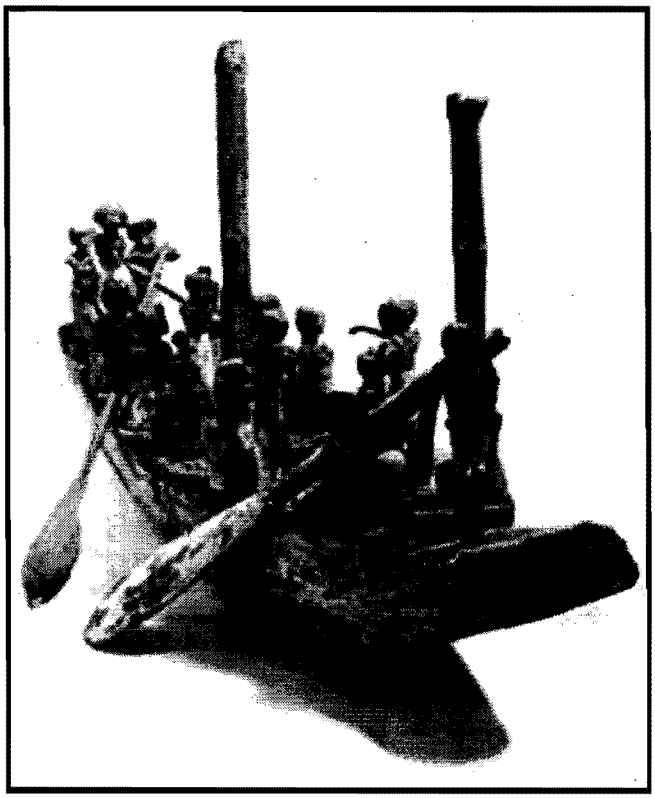
Scholars use this information to explain how and why the Egyptian kingdom formed. Human migration from North Africa resulted in large groups of people living in a very small area along the Nile River. Combined with people already living along the Nile, this new population concentration helped the pharaohs govern their kingdom. Large populations meant the pharaohs had many citizens paying taxes and serving in the Egyptian army. The small land area of the Egyptian kingdom helped pharaohs easily control their subjects, because the pharaoh could quickly reach rebelling towns with his royal army.

ART IN CONTEXT: FARMING & CLIMATE

Ancient Egyptians believing they might have to farm in the Afterlife may seem strange. However, nearly every Egyptian farmed in daily life. Archaeological evidence shows that around 6500 years ago (4500 BCE), North Africa looked very different than it does today. Grasses and small trees grew throughout the area, kept alive by regular rainfall and relatively cool temperatures. Due to very small and gradual changes in the earth's orbit, North Africa grew very hot and very dry. As the grasses and trees died, sand slowly replaced them. These changes ended around 5000 years ago (3000 BCE), leaving the area looking like it does today.

Egyptian Dependence on the Nile

Standards: 7.1.1 (Rise of civilization in Nile Valley)
7.1.2 (Achievements: government, trade, religion)



Egyptian
Model of a Boat
about 1991-1783 BCE (12th Dynasty)
pigment, cedar
length: 36 in.
1981.035a-d

WHAT IS IT?

This wooden model of a boat is nearly four thousand years old. Ancient Egyptians made models of boats because the Nile River, and the boats that traveled on it, were very important in daily life. While the museum's model is only three feet long, Egyptians also made life-size models, sometimes over one hundred feet long. To help ensure their loved ones reached the afterlife, Egyptians often buried models of boats with their dead relatives.

ART IN CONTEXT: NILE, BRINGER OF LIFE

For ancient Egyptians, the Nile River literally gave life. The Egyptians divided the world around them into two parts – **Deshret** (desh-ret), the red land and **Kemet** (keh-met), the black land. Deshret, the desert, quite literally had reddish soil, while Kamet, the fertile land alongside the Nile, had dark brown or black soil. In ancient, as well as in modern Egypt, the line between Deshret and Kamet is very distinct – like a black line on a white page. Twice-yearly floods created Kamet, where the Egyptians grew their crops. Because most ancient Egyptians lived on farms and saw the benefits of the seasonal floods, modern scholars believe that nearly everyone in the kingdom realized the importance of the river. In fact, scholars say that in ancient, as well as modern, Egypt nearly 90% of the population lived alongside the Nile.

ART IN CONTEXT: NILE, ANCIENT HIGHWAY

The Nile supported not only farms, but also travel. Boats on the river made traveling much quicker and easier than trade over land. By sailing up and down the Nile, pharaohs could also respond quickly to outside invaders or rebellious Egyptian cities. Scholars say that this is why the Egyptians never created any kind of wheel – they had the wind and the Nile to do all their hard work!

Egyptians also traveled for reasons other than war. Boats made trade between Egypt and other kingdoms relatively cheap, compared to overland travel. Boats also allowed Egyptian and foreign merchants to buy and sell goods from all around the Mediterranean Sea. For examle, the wood used in building Egyptian boats came mainly from the cedar trees of Lebanon, more than five hundred miles away.

Egyptian Religion & Labor

Standards: 7.1.2 (Achievements: art/government; concept of theocracy)

Egyptian
Osiris
about 664-525 BCE
metal, bronze
height: 6 1/4 in., widoth: 1 1/2 in., depth: 1/2 in.
000.654

WHAT IS IT?

This is a bronze figure of Osiris, the Egyptian god of the dead. Ancient Egyptians believed that after the creation of the earth, Osiris ruled over all the land. However, his brother Seth became jealous, and killed him by cutting his body into pieces and scattering those pieces all over the world. The dead Osiris then went to the **underworld**, while Seth himself took over ruling the land. Osiris' son Horus eventually defeated Seth and became ruler of the earth.

The story of Osiris shows how the Egyptians thought of life and death as two important, linked halves of existence. After Seth killed him, Osiris ruled the underworld and the dead, but Osiris also represented rebirth and fertility. Egyptians saw the seasonal floods of the Nile River, which brought much-needed nutrients to the farms along its banks, as the work of Osiris.

ART IN CONTEXT: RELIGION & THE PYRAMIDS

To the Egyptians, the pharaoh was like a god. During a pharaoh's life, they thought of him both as a man *and* as the god Horus. After the pharaoh died, the people considred him to be the god of the dead, Osiris, rather than Horus. To make sure a newly dead pharaoh would have a proper life as a god beyond the grave, Egyptians developed complex funeral rituals.

Egyptians constructed the famous pyramids, as part of these rituals. Scholars now know that poor Egyptians built the pyramids as part of a system of enforced (but entirely *volunteer*) labor. Scholars suggest Egyptians happily helped build the pyramids, despite the physical hardship. Egyptians had time to do this manual labor because twice a year the Nile flooded, placing their farms under water and leaving them with months of free time.

Since Egyptians thought of their pharaoh as a god, they wanted to be sure that he reached the Underworld. Once there, they expected the dead pharaoh to ensure that they would all reach the Underworld as well.

BRONZED BEAUTIES

Over 3,000 years ago, Egyptian artisans perfected a technique of shaping bronze into weapons, vessels and figures. Artisans made thousands of bronze figures of important gods like Osiris, even decorating some with strands of gold and silver. Gigantic bronze statues – artists' most impressive achievements – influenced later artists all across the Mediterranean, especially the Greeks.

VOCABULARY

Underworld: The place Egyptians believed a soul went after death. The soul had to pass various tests in the underworld before being admitted to the afterlife, where it would live forever..

Egyptian Religion & Rulers

Standards: 7.1.2 (Achievements:religion; concept of theocracy)

WHAT IS IT?

This small sculpture represents the goddess Isis nursing her child, the god Horus. In Egyptian mythology, Isis and Osiris had a child named Horus. Osiris ruled the earth after creation until his jealous brother Seth killed him. Upon growing to adulthood, Horus avenged his father by killing Seth, and becoming ruler of the earth.

Egyptian
Isis Nursing Her Son Horus
664-525 BCE
metal, bronze
1956.001.1

ART IN CONTEXT: ISIS, THE HAWK GODDESS

Egyptians often depicted Isis with the wings of a hawk on her back, and her son Horus as a fierce hawk or falcon. But in this sculpture, he appears as a helpless infant, entirely dependent on Isis. During this period in history (700-500 BCE), Egyptian **artisans** made many images of Isis and her child Horus. Artisans around this time also made images of the pharaohs as children nursed by Isis. Egyptians valued Isis so much, that they used the same hieroglyph for the word "Isis" as for the words "throne of Egypt." Figurines of Isis often include this hieroglyph on her head. Modern scholars suggest pharaohs used such imagery early in their **reigns** to demonstrate their "rebirth" from being a normal member of the royal family into being the pharaoh, the embodiment of Horus and ruler of the earth.

VOCABULARY

Artisan: A skilled worker who makes objects with materials like stone, clay, or glass.

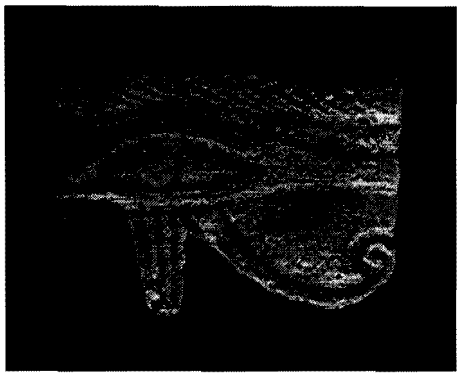
Reign: The period of time during which a king rules.

Egyptian Sacred Eye Amulet

Standards: 7.1.2 (Concept of theocracy; Achievements: art/jewelry)
7.5.2 (Example of "social status" w/wealth as indicator)

WHAT IS IT?

This depiction of an eye of the god Horus is about 3,400 years old. Egyptians wore these **amulets** around an arm, leg, or neck. In Egyptian mythology, Horus lost his eyes during a battle with his evil uncle Seth. But Horus's eyes grew back, making him stronger. As a symbol, the sacred eye stood for protection and life not only because of the story of Horus' eyes growing back, but also because Egyptians thought of the sun as an all-seeing and life-giving eye above them. Egyptians also believed that burying the amulet with a dead person would protect the soul and help it find the afterworld.



Egyptian
Uzait Horu (Eye of Horus)
about 1550-1370 BCE
ceramic, Egyptian paste
height: 9/16 in., width: 7/16 in., depth: 1/4 in.
1955.009.2

ART IN CONTEXT: COMBINATION OF CHURCH AND STATE

Ancient Egyptians thought the pharaoh was their link to the gods. They believed that when he died, the pharaoh would take a place in the afterworld next to the gods. The pharaoh drew much of his power and authority from his status as an earthly god. As reminders of this connection between themselves and the gods, pharaohs often placed objects like the Sacred Eye amulet and images of Horus as a hawk on statues and in monuments they ordered built.

VOCABULARY

Faience: Earthenware decorated with colorful greenish-blue glazes, usually made of crushed quartz.

Lapis lazuli: An opaque to translucent blue, violet-blue, or greenish-blue semi-precious gemstone found primarily in Afghanistan, 2,500 miles from Egypt.

Amulet: A piece of jewelry, often some kind of figurine worn from a loop. Egyptians usually wore them hidden somewhere on their bodies, and liked to be buried with as many as their family could afford. Some pharaohs ordered hundreds and even thousands buried in their tombs.

WHAT DOES IT TELL US?

Jewelry surviving from ancient Egypt shows that there were people skilled enough to craft it, and people wealthy enough to buy it. Following guidelines found in the Book of the Dead, the major book of ancient Egyptian religion, artisans made many sacred eye amulets. The Book described how *Uzat Horu* (Eyes of Horus) should be made of gold and **lapis lazuli** and worn on the arms or neck. Egyptians actually valued silver more than gold, because so much gold existed near the Nile that it became almost a common item.

Made of **faience** rather than lapis lazuli, the museum's amulet demonstrates the gap between the wealthy and poor of ancient Egypt. Artisans made faience jewelry from a paste of crushed quartz and other readily available cheap stones. Meanwhile, the nearest concentration of lapis lazuli was in modern Afghanistan – an expensive journey of almost 2,500 miles from Egypt. This amulet also shows the strength of religious belief in ancient Egyptian society: though most people could not afford the expensive lapis lazuli amulets, *faience* was affordable and allowed common people to own important religious objects.

Mesopotamian Origins and Artifacts

Standards: 7.1.1 (Rise of civilization in Mesopotamia)

Babylonian
Cylinder Seal
about 1900 BCE
stone
height: 1 1/8 in., width: 3/8 in., depth: 3/8 in.
1999.016.14

WHAT IS IT? (SEAL)

Long ago, people in the Middle East used clay tablets to record information. To sign the clay tablets, people used a cylinder seal like this one. The markings on the cylinder form are a personalized seal designed for its owner. Pressing and rolling the cylinder over the moist clay tablet leaves an impression of the owner's personal markings. Scholars believe that these markings served as distinctive and often legally binding signatures.

ART IN CONTEXT: COMMERCE

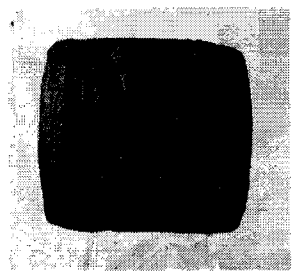
Ancient people created both the cylinder seal and the cuneiform tablet to help with record keeping on farms and in businesses. As one of the first systems of writing, cuneiform allowed ancient people in the Middle East to record contracts and transactions.

VOCABULARY

Sedentary: Living in one place (instead of moving around frequently.

WHAT IS IT? (TABLET)

Cuneiform (Cue-nay-eh-form) developed by people in Mesopotamia more than four thousand years ago, is one of the oldest writing systems. Made of clay, this particular tablet is a receipt for farm products purchased by a temple, and lists flour, dates (a sweet fruit) and beer. Many surviving cuneiform writings record business transactions like this one.



Babylonian
Cuneiform Tablet
about 2350 BCE
ceramic, earthenware
height: 1 15/16 in., width: 13/4 in., depth: 11/16 in.
1995.035.381

ART IN CONTEXT: RISE OF AGRICULTURE

After they developed complex, **sedentary** civilizations, ancient people living in Mesopotamia created and used cylinder seals and cuneiform writing. Before settling into farming communities, most people lived by hunting animals and gathering edible plants, berries, and fruits.

Historians debate the exact reasons why people stopped living as hunter-gatherers and began farming alongside rivers. Many historians believe hunter-gatherers simply found life easier in river areas, where edible plants grew abundantly, allowing people to pick plants all day rather than trying to track and kill animals. They then looked for ways to control the wild edible plants through farming and then decided to expand these farms farther and farther away from rivers, which required irrigation and cooperation between large groups of people.

Large irrigation systems, however, required that people work together. Scholars believe this increased need for cooperation and interaction helped force people to develop writing systems.

Greek Art: External Influences

Standards: 6.1.1 (Athenian Achievements: art styles)
6.5.3 (Culture change through diffusion)
6.5.7 (Spread of art ideas through time and cultures)

ART IN CONTEXT: STYLE

The potter who made this skyphos decorated it with the "red-figure" technique. For more information on this style of pottery, see the information regarding the Greek column krater.

Greek
Skyphos
about 499-300 BCE
ceramic, earthenware
height: 2 1/2 in., width: 5 1/2 in.
1959.001

ART IN CONTEXT: NATURALISM

An owl surrounded by leaves adorns this skyphos and demonstrates the Greek interest in naturalism. For many centuries, Greek potters had painted geometric patterns on their wares. Around the eighth century BCE, however, Greeks began decorating pottery with images from nature or scenes featuring people. Scholars believe Greek pottery changed because of influences from the East. Archaeologists discovered that Eastern artists (living in the modern Middle East) had begun decorating pottery with scenes of plants and animals many centuries before their Greek neighbors. This change in the way Greeks decorated vessels shows their willingness to adopt foreign ideas.

WHAT IS IT?

Greeks used a skyphos for drinking water or wine. This skyphos is about the same size as a modern coffee cup.

Greek Expansion Throughout the Mediterranean

Standards: 6.1.1 (Athenian Achievements: art styles)
6.5.7 (Spread of art ideas through time and cultures)

Greek
Funerary Hydria
about 350-300 BCE
ceramic, earthenware
height: 25 in., width: 18 in., depth: 14 in.
1995.015

WHAT IS IT?

Greeks once used the *hydria* (high-dree-uh) style vessel as a tomb decoration, or to hold water. Scholars say that owner of this hydria used it as a decoration in a family member's tomb, rather than to hold water. The maker of this vessel included an image of two women in a small temple. Scholars have suggested that the figures and temple are white to better represent the white marble and limestone that the Greeks living in southern Italy used to build shrines. Only women appear on hydrias, because they, not men, traditionally carried water in ancient Greece.

In addition to using hydrias to hold water, Greeks also placed them in tombs. Scholars suggest that wealthier Greeks placed dead relatives in an expensive marble or limestone tomb, similar to the one shown on this vessel. Greeks who could not afford such a tomb placed with the body a hydria decorated with a marble or limestone tomb. Hydrias not placed in tombs often showed scenes from mythology rather than shrines or temples.

ART IN CONTEXT: GREEK COLONIZATION

Although the artist of this vessel painted it in the Greek style, it comes from southern Italy, not Greece. Between 900 and 700 BCE, overpopulation and a shortage of land in Greece led Greek colonists to build new cities throughout the Mediterranean. Most of these Greek colonists ended up around the Black Sea, in Sicily or in southern Italy. Because Greek cities in southern Italy became particularly large and rich between 599-399 BCE, Greeks called this area of Italy Great Greece. Rome eventually conquered Great Greece (or Magna Graecia in Latin) in the third century (299-199 BCE).

Greek Art: Technique & Legacy

Standards: 6.1.1 (Athenian Achievements: art styles)
6.5.7 (Spread of art ideas through time and cultures)

Greek
Column Krater (one object pictured twice, to show both sides)
about 480 BCE
ceramic, earthenware
height: 14 1/8 in., width: 13 11/16 in., depth: 11 5/8 in.
1997.002.2

WHAT IS IT?

Greeks used this vessel, called a **krater** (crah-ter), to mix water and wine. The wine of ancient Greeks contained much more alcohol than most modern wines, so they added water to it to make it weaker, and easier to drink. Because it has four column-like handles, scholars call this a "column krater."

ART IN CONTEXT: HUMANISM

Before the Greeks, most ancient artists painted surfaces, like the sides of clay vessels, with geometric patterns, flowers, or animals. Greeks also loved the human form and frequently reproduced it on their art. While other ancient peoples also put images of men and women on their art objects, the Greeks tried to be as realistic as possible. They paid close attention to proportions and to details like muscles and hair.

European artists from the 1400s to the 1800s often tried to make art similar to the Greek style of realistic human forms. The influence of ancient Greek artists on artists living centuries later demonstrates the impact of the ancient Greeks in the history of art.

VOCABULARY

Slip: **A mixture of clay and water used to decorate pottery.**

ART IN CONTEXT: ONE STYLE OF GREEK ART

Greeks made kraters and other vessels out of clay, shaping them on a potter's wheel. Next, they let the vessel dry until it became "leather hard" (stiffer than the wet clay the potter used in the first step, but not totally dried out).

A painter then decorated this krater using the **"red-figure" technique**. First, he drew the figures with charcoal or lead and outlined them with **slip**. He also painted slip over every part of the krater where he did not want a figure or detail. The painter then painted the small details, like folds of fabric or facial features, using small brushes and more slip. In the final step, the potter placed the painted pot in a kiln, where the slip-covered areas turned black, and the areas not covered by slip turned bright red-orange, the color of the clay after the firing process. Because the potter left the main figures in the scene red-orange (and painted the background with the black slip), scholars call this style "red-figure." Potters from Athens first used "red-figure" style sometime between 599 and 500 BCE. The style spread from Athens to the Greeks all over the Mediterranean.

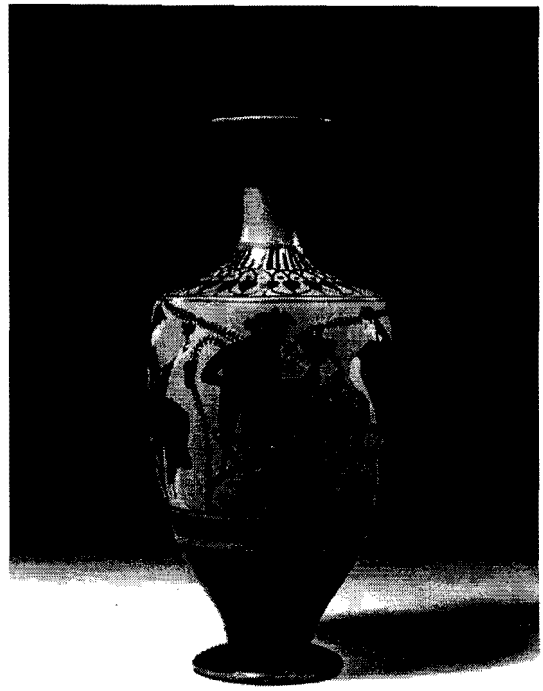
Greek Art: An Early Type of Pottery

Standards: 6.1.1 (Athenian Achievements: Art Styles

WHAT IS IT?

This vessel shape is called a lekythos (leh-key-thos). Unlike the hydria, which held water, and the krater, which held wine, Greeks used the lekythos to hold oil or perfume. Scholars believe Greeks used lekythoi primarily for religious and funerary ceremonies. They have two main reasons for believing this. First, archaeologists have found many lekythoi in and around ancient Greek tombs. Secondly, lekythoi held oils or perfumes, and Greeks regularly used these two liquids in religious or funeral rituals.

Some scholars believe that Greeks used lekythoi mostly for decoration because these vessels look so fragile, and have such thin necks. They think lekythoi could not have stood up to frequent use in rituals without breaking, and therefore they think lekythoi must have been either decorative, or used only on rare occasions.



Greek
Lekythos
about 499-400 BCE
ceramic, earthenware

ART IN CONTEXT: GREEK BLACK-FIGURE PAINTING

For about 200 years (between 700 and 500 BCE), Greek vase-makers decorated many of their products using the black figure technique. In this style of painting, vase-makers literally painted the images they wanted to show using a very dark slip (a watery clay and pigment mixture). They left the background of the scene or image in the clay's natural red-orange color. To add details like muscles or facial features, painters either used white paint or used thin knife-like tools to cut lines in the black slip.

Artists in the city of Corinth first used the black figure style in the 8th century (799-700 BCE), and it quickly spread first to Athens, then throughout the Greek world. Before this time, most Greek artists decorated their products with geometric designs. However, the black-figure style let vase-makers depict realistic-looking people.

In the 6th century (599-500 BCE), Greek artists in Athens began decorating vases with a new style, called red figure. For more information on the red-figure style of painting, see the information on the Greek Column Krater.

Roman Art, Influenced by Greece

Standards: 6.1.2 (Development of Rome through conquest)
6.5.3 (Cultural change through emulation)
6.5.7 (Spread of art ideas through time and cultures)

Roman Empire
Askos
100-299 CE
metal, bronze
height: 7 3/16 in., width: 4 in., depth: 6 3/4 in.
1997.002.1

WHAT IS IT?

Romans used vessels like this **askos** (meaning "wine-skin" in Greek – see below for more details) to pour water and wine for drinking, or olive oil used in cooking and as fuel for lamps. Roman craftsmen made most **askoi** (the plural form of askos) out of bronze or silver, and sometimes adding decorative designs or images.

VOCABULARY

City-state: A self-ruling city and the land around it. City-states in ancient Greece had many types of government, like democracy, oligarchy, and tyranny.

WHY IS IT IMPORTANT?

Conflicts between the Roman Empire and the many small Greek **city-states** began around 215 BCE. After four wars and nearly seventy years, Rome finally conquered Greece. Even though the Romans defeated the Greeks, the Romans admired Greek art and sought to imitate it. This admiration led Romans to borrow Greek artistic styles and sculpture, and even Greek words for common Roman items.

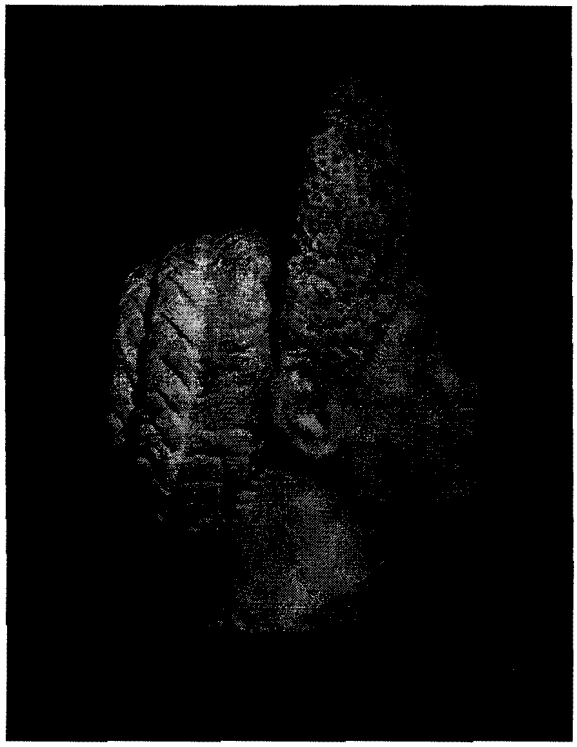
According to some scholars, after taking over Greece, the Romans noticed their metal wine containers looked similar to Greek leather wine skins. This similarity caused the Romans to call their own wine containers by the Greek word **askos**.

Women in Art and in the Ancient World

Standards: 6.1.2 (Concept of theocracy; Achievements: art/jewelry)
7.5.2 (Example of how wealth is indicative of social status)

WHAT IS IT? (HEAD OF A WOMAN)

The distinctive nose suggests this sculpted head is a portrait of a real Roman woman. Her complicated hairstyle identifies her upper-class status. Roman portrait sculptors typically combined realism (an effort to accurately recreate the subject's appearance) and idealism (an effort to make the image look more noble or beautiful). Romans had practiced realistic portraiture since the Republican era (about 500-33 BCE), but they also adopted idealistic stylization from the Greeks.



Roman Empire
Head of a Woman (above)
95-99 CE
stone, marble
height: 11 in.
1937.501.01

WHY ARE THEY IMPORTANT?

After the Romans conquered the Greeks around 200 BCE, the Romans copied Greek artistic styles and fashions. From Greek artists, Roman sculptors borrowed the idea of making images with ideal faces and perfect bodies.

WHAT IS IT? (FEMALE FIGURE)

Romans filled their houses and public buildings with **sculptures** of all kinds. Now missing its head and arms, this figure wears the clothing of a Roman woman, including a slender high-waisted tunic and a shawl-like wrap called a *palla*. On a normal day, most women wore simple dresses similar to the one this figure wears.

Roman Empire
Female Figure (right)
50-150 CE
stone, marble
heigth: 14 7/8 in., widht: 6 1/4 in.,
depth: 5 1/2 in.
1991.068.201

WOMEN IN ANCIENT ROME

All Roman women— like the ones represented in these sculptures— had the same basic job: running their household. In wealthy families, women managed slaves' daily routines and budgeted their husband's money. In poorer households, wives did the shopping and cooking rather than relying on servants. According to scholars, Roman men brought home the bacon, but Roman women were solely responsible for how they spent money around the house.

Despite their responsibilities, women were not equal to men. Roman women had some advantages over women in other ancient societies: they could inherit land and money. Also, some scholars believe women possessed absolute power in the family's private life. However, only men could hold public offices, take part in business activities, or serve in the military. Romans expected women to run the household and be good hostesses for dinner parties. They also expected women to bravely and cheerfully send their husbands and sons off to fight, because they considered war a glorious and necessary part of life.

Roman Origins of Modern Glassmaking

Standards: 6.1.2 (Roman achievements: glass working)
6.5.7 (Spread of art ideas through time and cultures)

ART IN CONTEXT: A SHORT HISTORY OF GLASS

Roman Empire
Prismatic Jug
100-199 CE
glass
1995.035.204

HISTORY

This glass jug is nearly two thousand years old. However, ancient artisans used glass long before 100 CE. Scholars suggest glassmaking existed at least two thousand years before the Roman Empire – well over five thousand years ago! Around 50 BCE, the Romans made a significant contribution to the art of glassmaking, when they invented glass blowing. Blown glass objects quickly became popular in Roman society and every family of wealth or importance felt that they had to own glass objects. Scholars point this out to show how fads existed long before modern times.

TECHNIQUE

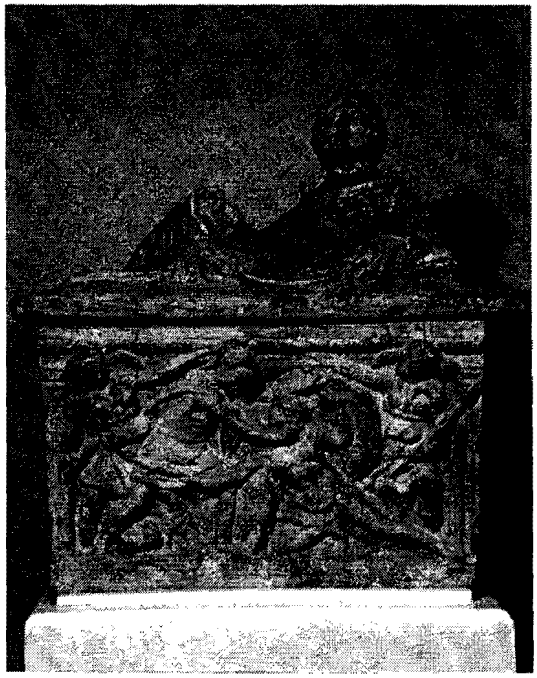
Very early glassmakers made objects by melting the glass ingredients in an oven and then dipping a clay mould into the glass. Next, they removed the glass-covered mold, let the glass cool and harden, then dug the clay out from the glass. Glass ovens must be at least 2000 degrees Fahrenheit to melt the glass ingredients— a temperature that, without modern heating methods, requires a great deal of wood. The larger the glass oven, the more wood needed to fire it to 2000 degrees. Because of the wood needed to heat large ovens, ancient glassmakers typically used small ovens that accommodated only limited amounts of glass ingredients and allowed them to make only modestly sized glass objects.

BENEFITS OF THE ROMAN TECHNIQUE

Roman glass blowing techniques allowed glassmakers to construct larger and more intricate objects. In glass blowing, the maker places the end of a thin, hollow pipe into the oven. He then twirls it, wrapping the desired amount of molten glass on the end of the tube. Next, he removes it from the oven and slowly blows into the pipe. The process is like blowing a bubble with gum: the glass expands and gets thinner as the sculptor blows air in, inflating the glass. Unlike gum, the glass keeps the bubble shape. Glassmakers could then use tools to shape the glass. The ancient techniques were so effective that modern glassmakers still use them! However, heating methods and chemicals used in the glass have changed over the years, making the modern glass blowing process easier.

Etruscan Influences on Roman Art

Standards: 6.1.2 (Development of Rome, pertaining to the Etruscans)
6.5.7 (Spread of art ideas through time and cultures)



Etruscan
Etruscan Cinerary Urn
299-100 BCE
baked earthenware (terra cotta), glaze
height: 19 3/16 in., width: 19 3/16 in., depth: 10 1/4 in.
000.267a-b

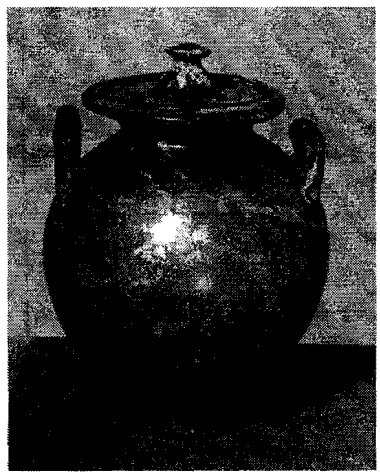
ART IN CONTEXT: WHO WERE THE ETRUSCANS?

The Etruscans (Ee-trus-cans) lived in the northern part of modern Italy, where their kingdom flourished from 800 to 300 BCE. Twelve cities united by religion and language made up the Etruscan kingdom. Scholars believe that a woman traditionally ruled at least one of the twelve cities. owever, except to trade goods, these cities avoided contact with outsiders.

Etruscan kings also ruled the city of Rome for several hundred years, but eventually the Romans freed themselves and founded the Roman Republic. Though Etruscan kings ruled them for a time, even the Romans did not know much about their northern neighbors. The Romans did not even know if the Etruscans had always lived in Italy, or if they had migrated from farther east. Romans did have very strong biases against the Etruscans, however, and thought of them as very free and luxury loving.

WHAT ARE THEY?

Ancient craftsmen made these urns to hold the ashes of a **cremated** body. After placing the ashes in an urn, relatives of the deceased person put the urn into a tomb. Craftsmen decorated cinerary urns with scenes of everyday life or stories from mythology. Although the Roman urn below is unadorned, Romans and Etruscans appreciated Greek mythology, using it as a source for decoration on their urns.



Roman Empire
Cinerary Urn with Lid
1-199 CE
glass, undetermined
height: 11 5/16 in., width: 4 3/4 in., depth: 4 3/4 in.
1995.035.250a-b

ART IN CONTEXT: INFLUENCES ON ROMAN ART

Cinerary urns demonstrate how the Greeks influenced the Etruscans and Romans. On early Etruscan urns and coffins from about 600-700 BCE, images of people look less realistic, with large, detailed heads and small, more generic bodies. Scholars believe that around 400 BCE, the Etruscans began trading goods and objects with Greek cities. By 300 BCE, the Etruscans, like the Greeks, began crafting more realistic figures.

Artists throughout history continued this trend. Just as the Etruscans and Romans borrowed from the Greeks, hundreds of years later Italian and French artists borrowed techniques from the Greeks and Romans. Greco-Roman art is also very significant because Greek and Roman artists were among the first Europeans to create realistic human images.

Roman Death: Pagan and Christian Funeral Rituals

Standards: 6.1.5 (Instance of spread of Christianity)
6.5.3 (Cultural changes over time)
6.5.7 (Example of trade networks)

WHAT IS IT?

This fragment of stone once made up part of a **sarcophagus** (sar-cof-uh-gus). Romans decorated sarcophagi extensively, especially with scenes from mythology. Scholars think stone carvers wanted gravesite visitors to admire these decorations. Family members commonly visited the tombs of their relatives to leave offerings of food, flowers, or sacred oils.

Greek art had a big influence on Roman sarcophagi carvers, who often copied facial expressions, garments, and ornamentation from Greek examples. People of the Roman Empire also purchased sarcophagi from workshops in Greece and Asia Minor (the area that is now modern Turkey). Sarcophagi made in Asia Minor, like this fragment, became very popular throughout the Roman Empire. In fact, people throughout southern Europe, North Africa, and the Middle East purchased them.

Roman Empire
Sarcophagus Fragment
160-180 CE
stone, marble
height: 16 in., width: 23 1/4 in., depth: 6 1/2 in.
1997.002.3

VOCABULARY

Sarcophagus: A stone coffin, often decorated.

Cremate: The process of burning a dead body. The ashes this process creates are often kept in an urn or disposed of in some (usually respectful) way.

ART IN CONTEXT: FUNERAL RITUALS

Pre-Christian (or pagan) Romans believed that when someone died, the god Mercury led the soul to the River Styx. There, a boatman named Charon (pronounced "care-on") waited to take the soul across the river. Depending on how the person behaved in life, Charon took the soul to either Hades (Hay-dees) or Elysium (Ee-lee-see-um). In Elysium, the dead expected to spend their afterlife in happiness. Those going to Hades, however, did not always expect punishment or torture. Only the truly wicked went to Tartarus, where they spent the afterlife being tortured. In Hades, souls experienced neither happiness nor pain. After some time, souls could drink the waters of the River Lethe (meaning forgetfulness, pronounced "lay-thay") and return to life as a newborn.

To prepare a newly dead person for this experience, female relatives cleaned and dressed the body. Early in Roman history, people placed coins over the body's eyes, to prevent the eyes from accidentally opening. Romans greatly feared getting the "evil eye," when the dead person's eyes looked upon someone living. Over time, they also placed a coin in the deceased's mouth to pay the boatman Charon. Romans believed that people without this coin, and people who were not cremated or buried, had to wait one hundred years before Charon would take them across the Styx. Scholars point out that in the ancient world, people placed money in their mouths to keep it safe from pickpockets. Therefore, they likely thought of the dead person's mouth as the safest spot for Charon's toll.

ART IN CONTEXT: CHRISTIANITY'S INFLUENCE

Before the year 200 CE, Romans often **cremated** their dead. After that, burial in a sarcophagus became normal. Some scholars believe increasing Christian influence resulted in greater respect for the human body because it held the soul. Sarcophagi became so popular that carving centers emerged in other parts of the empire to meet the demand. Once someone bought a sarcophagus, a local carver completed specific details, such as the faces of people carved in the stone, according to the desires of the buyer.

Roman Influences on Early Christian Art

Standards: 6.1.2 (Roman achievements: mosaic style of art)
6.1.5 (Spread & influence of Christianity)

WHAT IS IT?

Ancient Greeks and Romans often decorated the floors of their buildings with **mosaics**. Artists crafted mosaics by arranging small pieces of colored stone to form pictures. Ancient people favored images from nature, including scenes of animals hunting or fighting. For entertainment, Romans sometimes let wild animals loose in arenas and watched them fight other animals, warriors called gladiators (glad-ee-a-tors), or even prisoners to the death. Today such forms of entertainment seem cruel, but to Romans the arena combined all the drama of war and theater in an easy-to-watch venue. These events inspired artists to create similar mosaics of wild animals fighting.

In addition to their homes, Romans often decorated their temples and public buildings (like courthouses and baths) with mosaics and, once Christianity became the official religion, their churches as well. This particular mosaic comes from **Antioch**, and is a piece of a larger hunting-scene. Scholars believe the artist made this for a hunting lodge or a church.

Roman Empire
Tigress with Cub and Ibis (Floor Mosaic)
450-550 CE
stone, marble
height: 48 3/4 in., width: 66 in.
1991.068.241

VOCABULARY

Mosaic (Mow-zay-ic): A style of art using small pieces of colored stone to create pictures. Mosaic artists used two different techniques to create their scenes. The earliest artists literally went out and looked for, or bought, the kind of stones they wanted. Later artists found ways to dye and cut large stones into smaller pieces. Both techniques, however, took a great deal of time and patience.

Antioch (An-tee-ach): An ancient city in the south of modern Turkey.

Pagan (Pay-gan): A word used by Christians for people who are not Christian.

Art in Context: Pagan Influences onChristian Art

Mosaics give us insight into the motives of early Christians. As Christianity spread in the second, third and fourth centuries CE, Christians frequently used old Roman temples as Christian churches. These early Christians usually left Roman mosaics untouched, or changed just a few details. For example, a scene of animals fighting might change to a scene of animals peacefully living side by side. Or, a human figure might be added among the animals, and interpreted as Adam naming the animals. Scholars suggested that Christian leaders made these changes to emphasize the peaceful nature of Christ's teachings. They also suggest that Christian leaders made only *small* changes so that the church still looked familiar to people who converted to Christianity.

Potential Study Questions

97.002.03
Sarcophagus Fragment

1. How are our modern funerals similar to the ancient Romans' funerals?
2. Can you think of any ways our funerals have changed over time?
3. Ancient Romans often bought products made in far-away lands. What kinds of foreign products do modern Americans buy?

97.002.1
Askos

1. What objects that you use in a normal day are named in a foreign language? Why do you think we use non-English words for these objects?

91.068.201 & 37.501.01
Head of a Woman & Female Figure

1. How do the lives of Roman women and women today differ? How might they be similar?
2. Rome spent much of its time at war, and men expected Roman women to cheerfully send their sons, brothers, husbands and fathers off to war without shedding a tear. They thought war made Rome strong and that it added glory to their families. How does this attitude compare to modern Americans' views on sending troops to war?

91.068.241
Mosaic

1. Can you think of modern mosaics you've seen in public places?
2. Why do you think early Christians used images familiar to pagans in the early years of the religion?

95.035.250a-b & 000.267
Cinerary Urn & Etruscan Cinerary Urn

1. Think of one or more historical links between the Etruscans and Rome. Does our nation have similar historical links to other, older nations?
2. Can you think of any examples you've seen of modern people borrowing music, art, or literature from the past?

95.015
Hydria

1. Can you think of historical examples of colonization similar to the Greek colonization of the Mediterranean Sea? How similar or different are those examples to ancient Greece?

97.002.2
Column Krater

1. Ancient Greeks decorated their everyday items, like the krater. Do people today decorate everyday objects?

59.001
Skyphos

1. Ancient Greeks adopted artistic themes from their neighbors to the east. Can you think of any examples of people today adopting ideas from their neighbors?

95.035.204
Prismatic Jug

1. Can you think of any items that you use today that have been made for as many centuries as glass?

Egyptian & Mesopotamian

99.016.14 & 95.035.381
Cuneiform Tablet & Babylonian Cylinder Seal

1. Long ago, Babylonians used cylinder seals as a form of identification. What kinds of identification do we use today?
2. Ancient Mesopotamians supported their civilizations with farms and farmers. How does this compare to our civilization?

99.016.03
Ushabti Figures

1. Based on what you've learned about ancient Egypt, what do you think about their beliefs about the Afterlife?
2. How do ancient Egyptian beliefs about the Afterlife compare to your own? Are there any similarities, or are they very different?

81.035
Model of a Boat

1. Do you think waterways are as important to us as they were to the ancient Egyptians?
2. Ancient Egyptians used the Nile River to speedily move from one end of their kingdom to the other. What forms of transportation do we use today, and how do you think they have effected our civilization?

56.001.1
Isis

1. Pharaohs reinforced their right to rule Egypt by using symbols like statues and carvings of gods. In what ways do American leaders reinforce the rightfulness of their positions?

55.009.2
Sacred Eye

1. Egyptians considered lapis lazuli a great luxury item. What kinds of items do we consider "luxury" today?
2. Do people today use any symbols to ward off evil or protect them from harm?

000.654
Osiris

1. What kinds of funeral rituals do people today have? How are these similar or different to ancient Egyptians'?
2. How is the American tax system different from the Egyptian corvée?

65.002.7
Scarab

1. Can you think of any kind of jewelry today that is made in an expensive form and a cheap form?

List of Pictures and Illustrations

Babylonian
Babylonian Cylinder Seal and Imprint
around 1900 BCE
stone
1999.016.14
height: 1 1/8 *in*, width: 3/8 *in*, depth: 3/8 *in*
Gift of B.C. and Ann Smith

Babylonian
Cuneiform Tablet
around 24th century BCE (2399-2300 BCE)
ceramic (earthenware)
1995.035.381
height: 1 15/16 *in*, width: 1 3/4 *in*, depth: 11/16 *in*
Gift of Frank C. Ball

Egyptian
Figure of Ushabti on base
around 6th century BCE (599-500 BCE)
ceramic (earthenware)
1999.016.03
height: 7 *in*, width: 2 *in*, depth: 1 1/2 *in*
Gift of B.C. and Ann Smith

Egyptian
Model of a Boat
11th or 12th dynasty (around 2134-1786 BCE)
wood, pigment
1981.35a-d
length: 36 *in*, width: ?? *in*, depth: ?? *in*
Gift of Mr. and Mrs. Edmund Petty

Egyptian
Scarab
around 20th-7th century BCE (1999-600 BCE)
ceramic (Egyptian paste)
1965.002.7
height: 9/16 *in*, width: 7/16 *in*, depth: 1/4 *in*
Gift of James Reed

Egyptian
Isis Nursing Her Son Horus
24th dynasty (around 664-525 BCE)
metal (bronze)
1956.001.1
height: ?? *in*, width: ?? *in*, depth: ?? *in*
Museum Purchase

Egyptian
Sacred Eye Amulet
18th dynasty (around 1550-1307 BCE)
ceramic (Egyptian paste, faience glaze)
1955.009.2
height: ?? *in*, width: ?? *in*, depth: ?? *in*
Museum Purchase

Egyptian
Osiris
26th dynasty (around 664-525 BCE)
metal (bronze)
000.654
height: 6 1/4 *in*, width: 1 1/2 *in*, depth: 1/2 *in*
Source Unknown

Greek
Column Krater
around 5th century BCE
ceramic (earthenware: red-figure slip)
1997.002.2
height: 14 1/8 *in*, width: 13 11/16 *in*, depth: 11 5/8 *in*
Gift of David and Mary Jane Sursa

Greek
Lekythos
early 5th century BCE
ceramic (earthenware: black figure slip)
height: ?? *in*, width: ?? *in*, depth: ?? *in*
Museum Purchase

Greek
Hydria
around 4th century BCE
ceramic (earthenware: red-figure slip)
1995.015

height: 25 *in*, width: 18 *in*, depth: 14 *in*
Gift of the Ball State University Foundation on the occasion of the 75th anniversary of BSU

Greek
Red-figure Skyphos
around 5th-4th century BCE
ceramic (earthenware: red-figure slip)
1959.001
height: 2 1/2 *in*, width: 5 1/2 *in*, depth: ?? *in*
Museum Purchase

Roman
Sarcophagus Fragment
Around 2nd century CE
stone (marble)
1997.002.3
height: 16 *in*, width: 23 1/4 *in*, depth: 6 1/2 *in*
Friends Fund and Museum Endowment purchase

Roman
Askos
Around 2nd-3rd century CE
metal (bronze)
1997.002.1
height: 7 3/16 *in*, width: 4 *in*, depth: 6 3/4 *in*
Gift of Patricia Shaefer

Roman
Cinerary Urn with Lid
Around 1st-2nd century CE
glass (blown)
1995.035.250a-b
height: 11 5/16 *in*, width: 4 3/4 *in*, depth: 4 3/4 *in*
Partial and promised gift of the Ball Brothers Foundation

Roman
Tigress with Cub and Ibis (floor mosaic)
Around 5th century CE
stone (marble mosaic)
1991.068.241
height: 48 3/4 *in*, width: 66 *in*, depth: ?? *in*
Lent by David T. Owsley

Roman
Prismatic Jug
Around 2nd century CE
glass (blown)
1995.035.204
height: 5 3/8 *in*, width: 2 1/2 *in*, depth: 2 5/8 *in*
Permanent loan from Ball/Kraft Collection of Ancient Glass, Ball Bros Foundation

Roman
Female Figure
Around 1st-2nd century CE
stone (marble)
1991.068.201
height: 15 7/8 *in*, width: 6 1/4 *in*, depth: 5 1/2 *in*
Gift of David T. Owsley

Roman
Head of a Woman
Around 1st century CE
stone (marble)
1937.501.01
height: 11 *in*, width: ?? *in*, depth: ?? *in*
William Shrawder Collection, gift of the George and Frances Ball Foundation

Etruscan
Cinerary Urn
Around 3rd-2nd century BCE
ceramic (terra cotta, glaze)
000.267
height: 19 3/16 *in*, width: 19 3/16 *in*, depth: 10 1/4 *in*
Source Unknown

Sources used & suggestions for further reading

Bold type denotes sources of particular value or interest.

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